

SATIRICAL BRITISH COMEDY AND IMPORTED MUSICAL ENTERTAINMENT COME TO TOWN

SATIRICAL COMEDY BRILLIANTLY ACTED Maugham's "Our Betters" Presents Sinister Picture of American Society Abroad

NOT A PLAY FOR PRUDES

OUR BETTERS. Comedy in three acts by W. Somerset Maugham. Staged by J. Clifford Broad Street Theatre.

Social satires seem to have a way of compelling theatrical managers to engage good actors. The most obtuse impresario would not dare to produce "The School for Scandal" with an incompetent cast, and the standards that Sheridan almost invariably observed when works by his modern imitators are under consideration.

Maugham's "Our Betters" is intensely serious. The author, in angry spirit has sought to paint an expatriated colony of upper-crust climbing Americans in London.

His desire to drive home his point leads occasionally to padding, to overstatement and to a rather colorful exposition of the virtuous Americanism, exemplified in two decent characters of the piece.

When a dramatist chafers the conduct of frivolous, rotter-minded Americans in London to such an extent that he actually forsakes New York in terms applicable to Mrs. "Cypriote" or the Garden of Eden, one's sense of proportion is somewhat shocked.

The extreme frankness of speech employed throughout "Our Betters" might have raised a pretty furore a few years ago. Criticism of it today will probably be called old-fashioned prudery, and on the whole the modern viewpoint seems warranted.

It may be added that the action of "Our Betters" occurs in these war times. Could a German witness the play he would probably believe that the "making the world safe for democracy" which his country needs an amendment, "Make London safe for society" would be his retaliatory slogan.

Jolly Tars—Empress

Empress Theatre actresses were treated to a well-balanced bill, which included clever singing, dancing, comedy and novelty acts.

Offerings for the latter half of the week are: Hello, Jazz Land; Jones and Green; in songs, dances and comedy; Walter Brennan, in comedy songs and chatter, and Bell Brothers and company acrobats.

"Who's to Blame?"—William Penn A bill of exceptional merit is offered at the William Penn. The feature act of the show is the musical comedietta, "Who's to Blame?" which is a production of the Ted Kelly company.

Among the offerings for the latter half of the week are the miniature musical comedy, "Small Town Opera"; the Cameo-Dent company in the sketch, "The Green Forest"; Gene Green, in character delineations and ditties; and Rucker and Wilfred, comedians, and Olive Thomas in "An Even Break," a photoplay.

Bohemian Girl—Globe Melodies that have haunted us for years, such as "Then You'll Remember Me" and "I Dreamt I Dwell in Marble Halls," were pleasantly revived last night at the Globe, where "The Bohemian Girl" is the headliner.

"U-Need-a-Girl"—Cross Keys Stagnant was given a surprise by the clever comedians and singers who took part in "U-Need-a-Girl" at the Cross Keys Theatre. The sketch brought generous applause when several acrobats and comedians with touches of humor and drama were introduced.

GOLDWYN'S "POLLY" GEM OF CINEMA ART

First Mae Marsh Release at Stanley Marks New Beauty of Method

LITTLE MARY AS REBECCA

By the Photoplay Editor STANLEY—"POLLY OF THE CIRCUS." Goldwyn, with Mae Marsh and Vernon Street, directed by Margaret Mayo. Directed by Everett Shinn.

Yesterday Goldwyn Pictures became a reality in so far as actual public exhibition is concerned. But "Polly" is not exactly the word in which to describe the essentially different quality of "Polly of the Circus." There is plenty of that physical realism in the features—ranging from the antics of some most agile elephants to expert continuity—but the whole is informed and heightened by a curious refinement of handling that is almost new in the movie business.

REBELMONT—"OUTCAST." Prohibition-Mutual, with Ann Murdock. Story adapted from the novel by Hubert Henry Davies. Directed by Dell Henderson.

The presentation of Hubert Henry Davies' study of the fallen woman as a picture which contrasts the difficulty of reproducing a comedy of morals without the aid of speech, "Outcast" was successful on the speaking stage. It will have a certain degree of popularity in the picture form, but there is not action enough in it to make it a brilliant success.

STRAND—"SEVEN KEYS TO BALDPAPE." AT-Home Picture Corporation. George M. Cohan and Anna Q. Nilsson. Story by Earl Biber.

It is a typical Caprice movie, with "Reputation" with Edna Goodrich, the Belmont's bill will be reviewed some time later this week. Evelyn Nesbit in "Redemption" is the feature film at the Victoria this week. The Garrick's attraction continues to be the striking and admirable photographed pictures of the Italian battle front.

June Caprice—Colonial Massy vaudeville, together with June Caprice, who made her first appearance in "Every Girl's Dream," delighted patrons of Nixon's Colonial.

The five vaudeville acts were of uniform merit. Frank Le Dent drew rounds of laughter with his eccentric juggling tricks, which he performed with jocosely solemnity. Kaufmann and Lillian delighted both eye and ear with an unusually good offering of songs and dances.

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ATTRACTIVE PERSONALITIES IN CURRENT OFFERINGS



One of Marion Morgan's charming dancers, who combine technical expertise with naturalistic grace at Keith's

CLEVER ARTISTS IN "THE RIVIERA GIRL" Enlists the Sympathy of the Audience

APPLAUDED GENEROUSLY THE RIVIERA GIRL. Musical comedy in three acts. Music by Emmerich Kalman. Book and lyrics by Eugene O'Neill. Directed by Marshall Neilan.

The success of the stage "Rebecca" seems certain to be duplicated and perhaps surpassed by her film sister. For Mary Pickford draws upon those charming assets of personality and facial expression on which her popularity in the realm of celluloid was originally based.

Act II—Garden of the Cote d'Azur. Theatre of Varieties, Monte Carlo. Night. Act II—Monte Carlo. Afternoon. (A few weeks later.) Act III—A Revue. "Night's Revue" in the theatre of the Cote d'Azur Theatre, Monte Carlo. Night. (A few weeks later.)

A large and enthusiastic audience welcomed Wilda Bennett and her associates in a musical comedy of unusual merit last night. The emphasis should be put on comedy for the music, while it served the purposes of the occasion, was neither brilliant nor strikingly original.

But "The Riviera Girl" pleases because it tells a love story in an unusual way and because the acting of the lovers is unusually sincere and convincing. One does not expect this sort of thing in a musical comedy. But Carl Gustavson as Victor Berry, the man who marries Sylvia (Miss Bennett) in order to give her a title and then frees her so she can marry some one else, commands attention the moment he enters the stage and he plays the lover with a devotion of attitude and gaze that will doubtless draw hundreds of sentimental young women to the Forrest during the engagement.

Virginia Steppers—Nixon There is plenty of snap and dash about the show at the Nixon. The whole performance bears the stamp of excellence. Many novel movements from the land of Terpsichore were offered by the six Virginia Steppers, who told the story of the dance from its inception by their grace and execution.

COLONIAL—"Every Girl's Dream." Fox, with June Caprice. Story by Adrian Johnson. Directed by Harry Millard.

Here is a typical Caprice movie, with plenty of that maidenly pep that Miss June knows how to administer to her "audiences." Not much variety can be claimed for the story offered. It merely gives the Fox-made star a chance to disport herself in two kinds of costume, and jump from rags to royal raiment with a celerity unknown even to the author of that famous line. It's in the pictorial quality that "Every Girl's Dream" becomes worth while.

"Too Many Sweethearts"—Broadway Pretty girls who can sing and dance, comedians that are really funny and "books" abounding with original and humorous situations all helped to make the tabloid musical comedy, "Too Many Sweethearts," the most popular number on the bill at the Broadway last night.

Geuting's Spat-Pumps (the original) \$6.00. Geuting's (pronounced GYTING) The Stores of Famous Shoes. 1230 Market 19 South 11th. SPATS are "it" more than ever this season, so you will want a pair of Geuting's (the original) spat-pumps, exquisitely designed, in dull and patent at \$6.

Black Spats \$1 and Up. All the newest colors, \$2.50 up. Imported English Best-Class Spats, \$4.50.

MARGARET MAYO GUEST OF STANLEY V. MASTBAUM Author of "Polly" Appears at Stanley Following Testimonial Dinner

Goldwyn Pictures Corporation can well be proud of having Margaret Mayo associated with it, for she brings a new thought into the art of writing for the cinema. Putting aside all praise of such an industry as writing for the screen are prone to do, Miss Mayo hopes to bring many authors to the light by trying to show them the wonderful possibilities in writing for the screen.

SPORTING WIDOWS FIND FAVOR AT THE CASINO They Must Have Been Divorced From Gloom Judging From Their Reception

As the result of propaganda on the part of Manager Lasker, of the Casino Theatre, more women than usual attended his playhouses last night to see the "Sporting Widows" open their week. Everything that Mr. Leslie has said about his show is true about the one last night. It was wholeheartedly and very amusing.

Greater City Four—Keystone An illustration of how burlesque and comedy can bring successful results was given by the Greater City Four, who won no end of applause. Other acts of merit were presented by Weber and Elliott, Clayton Conrad and Krutz Kat Kapers.

THE NEW CHAUFFEUR—NIXON Grand If every new chauffeur were as funny as the recently engaged motorcar manipulator in "The New Chauffeur," the headline attraction at the Nixon Grand Opera House last night, then having a car would not be such a tragedy to the owner, the riders and the observers thereof.

Petticoat Minstrels—Bijou The Bijou, which opened yesterday, gave the season a flying start with a show which was of decided merit throughout. During the summer the house was thoroughly renovated and many improvements added for the convenience of patrons.

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MANY ACTS OF MERIT ON VIEW AT KEITH'S

Harry Green's Players Head Bill as Vaudeville Season Enters Its Own

The vaudeville season, which is always several jumps ahead of chestnuts and frost, has entered into its full swing. Crowded houses, well-filled coffers in the box office and the good humor that goes with such things were found last night wherever vaudeville was found.

Harry Green and players, in "The Cherry Tree," won the premier honors at Keith's. This was due to the natural manner in which Mr. Green represented George Washington Cohan, the leading character, and to the smooth-running vehicle of plot and dialogue furnished by the skit. Walter Allen, Jane Meredith, Frederick Macklyn and George Park, supporting the truthful proceeds to the art of vaudeville, were of great assistance.

To proceed next to those making their first appearance before a Keith audience in Philadelphia: It is rare indeed that acrobats vie with headliners for the honor of making the bit of the evening. Such was the case with Jack Alfred & Co. This trio, behind a screen of red humor, with the ironing board, washing and all that in the hall bedroom, showed a laughing, gasping audience some difficult feats. These included a daring air dive and tricky balancing act. It was all informally done, minus fights and spangles, adding to the interest of their exhibition. Ethel Arnold and Earl Taylor gained applause in the finale after a decided sag in the middle of their skit, "Put Out," which is an ingenious conveyance for clever songs. The quarter from "Ricochet" was sung as a duet by Eddie and Lou Miller. In this and their other songs their rich voices were applauded, but their enunciation was difficult for the ear.

Marion Morgan Art Dancers, with their Bonito-Oriental setting of richly blended colors, repeated their triumph of last week in the opening of the second week of their engagement. Cecil Cunningham, long a favorite, sang and recited her exclusive repertoire, featuring "History of the U. S. A." Then, to the delight of the audience, she directed the orchestra in a mad melody of music. Ease of personality added to her charm. Bert Swain's ducky chatter was excelled, as attested to by the laughs he provoked; but his blackface comedy would be better without "those old ones"—in fact, he is too good to inflict on the smiles at the several old memories of once-gone jokes that he brings back. Richard Wheeler and Gertrude Dolan in their varied dances, were applauded scarcely enough. Their difficult steps were gracefully executed. La Sylph, the "Living Venus," showed another edition of the "Visions d'Art," which consists in clothing a beautiful form in varicolored lights. Motion pictures, with war as the theme, completed the program.



Airmen in the great war are using WRIGLEYS regularly. It steadies stomach and nerves. It is pleasantly lasting in taste. Teeth set firmly in WRIGLEYS make sure of achievement.

Our land and water forces are strong for it. And the home-guard finds refreshment and benefit in this economical, long-lasting aid to teeth, breath, appetite, digestion.



THE FLAVOR LASTS. WRIGLEY'S DOUBLEMINT CHEWING GUM. WRIGLEY'S SPEARMINT CHEWING GUM. WRIGLEY'S JUICY FRUIT CHEWING GUM. "AFTER" FLAVOR.